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COUNTRY-DANCING

M A D E

P L A I N and E A S Y.

[Price Two Shillings and Six Pence.]

COUNTRY-DANCING

M A D E

BY T. ALAN and E. D. S.

TO

EVERY CAPACITY

CONTAINING

A full Description of all the Figures

with an account of the

FASHIONABLE AMUSEMENT

AS IT IS

Presently Practis'd at the Court and in the

Country

BY T. ALAN and E. D. S.

Printed by J. DODD, in Pall-mall

1744

Instructions for setting up Country-Dances
from the print of the same, and two new Dances
and a new Plan containing all the Figures, &c.
Some Prints of most Masters to be observed by
Country-Dancers.

By T. A. D. DANCING-MASTER

L O N D O N

Printed for T. DODD, in the Strand, 1744

COUNTRY-DANCING

M A D E

P L A I N and E A S Y

T O

E V E R Y C A P A C I T Y.

C O N T A I N I N G

A full Description of all the FIGURES

Made use of in that

F A S H I O N A B L E A M U S E M E N T.

A L S O T H E

Proper Management of the HANDS and FEET.

Illustrated with

T W O C O P P E R P L A T E S,

Shewing the FIGURES by T R A C T L I N E S.

To which are added,

Instructions for taking off COUNTRY-DANCES from the printed Directions: and two new DANCES, on a new Plan, containing all the Figures. Also some RULES of GOOD MANNERS to be observed by Country-Dancers.

By A. D. DANCING-MASTER.

L O N D O N,

Printed for T. DURHAM, in the Strand. 1764.

P R E F A C E

Though I do not pretend, by this little treatise, to make any person a perfect master of Geometry; yet, with the help of these instructions, and their taking some opportunities of going into company, and by the assistance of a good tutor; begin with some easy exercises, which any one, having a good ear to music, may very soon become a proficient.

Making a strict observation on those who divide their cadences, or time, properly, to make their figures begin and end with that part of the
A 3



P R E F A C E.

THough I do not pretend, by this little treatise, to make any person a perfect master of Country-dancing; yet, with the help of these my instructions, and their taking some opportunities of going into company, and by the assistance of a good partner, begin with some easy dances, by which any one, having a good ear to music, may very soon become a proficient.

Making a strict observation on those who divide their cadence, or time, properly, to make their figures begin and end with that part of the

time allotted for them, and the proper method of using the feet, which is called the Step, in moving forwards through the figures; and Setting or Footing, in moving the feet behind.

As this is not easily understood by lines or characters, except by professed masters, I shall endeavour to explain them in as plain a manner as possible, so that a little practice will soon make them easy and familiar.

But the figuring part being that which puzzles all young beginners, or persons who through inattention at school, or having left off too young,
and,

and, for want of practice, have forgot, and even old practitioners, being often at a loss in performing some figures that are seldom used;

For remedying all which inconveniences, you will find collected in this little book all the figures chiefly made use of in the modern method of Country-dancing, either by tract lines, or by a full explanation of those that cannot be described by lines; all so plainly laid down, that any person, by looking at the figure and description of it, may easily perform it at first trial; which must be of great use to all those who are desirous of becoming proficients in this fashionable amusement, especially those

in the country, who cannot have an easier way of adjusting themselves in any figure they do not understand.

And any number of persons, not being less than four, may easily perfect themselves so as to be able to perform in company, with little or no hesitation; and also the double dances, by either placing two chairs, or supposing a third Cu.

And whereas there are many people who write directions for Country-dances; that do not understand by what names to direct the figures, I have taken care to abbreviate them, and yet so plain as to be
easier

easier understood by the single name of a figure than by a long direction, and that by different people in different words. For example; I have often seen, "The first Cu lead down through the second cu, and go on the outside of the third Cu; then lead up through the third Cu, and go on the outside of the second Cu." All this may be called, "Whole figure down and up on your own sides." And again; "The first man lead his partner down, and leave her in the third woman's place, and lead up the third woman; then the third man lead up the first woman, and lead down his partner." This may be readily understood by saying, "The first and third men assist partners." And

*so of many others : and it is to be
 wished, that all persons who make
 directions for Country-dances, would
 fix upon one method of expressing
 them. I should also be obliged to
 any one who will inform me of any
 figures that have slipped my memory
 or observation. It will also be a
 favour done me, if my Brothers of
 the Profession will be kind enough
 to recommend one of these my little
 books in each of their schools ; as it
 would greatly lessen their fatigue,
 for the youngest capacity is capable;
 by it of instructing themselves, if will-
 ing, by way of leisure hours amuse-
 ment. I shall only further add, that
 my real intention by this little treatise
 is serving the Public, on whose
 clemency*

clemency I rely: and though it
may not happen to please, I shall
yet remain their

Most obedient servant,

A. D.

COUNTRY-DANCING

M A D E

P L A I N and E A S Y.

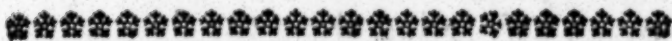
The Use of the Feet explained.

THE first thing to be observed in those, as well as all other dances, is the posture of the feet in moving, as it cannot otherwise be called dancing (though often signified by many, who are very ready with the figures). To attain which, you are to take notice, that though there are times of different sorts of time, viz. common time, triple time, &c. yet one method of moving will serve for them all, by doing it faster or slower, which

COUNTRY-DANCING

M A D E

PLAIN and EASY.



The Use of the Feet explained.

THE first thing to be observed in those, as well as all other dances, is the proper use of the feet in moving, as it cannot otherwise be called Dancing (though often slighted by many, who are very ready with the figures.) To attain which, you are to take notice, that though there are tunes of different sorts of time, viz. common time, triple time, &c. yet one method of moving will serve for them all, by doing it faster or slower, which

which a person's ear will naturally lead him to do; the step of itself being so simple and plain, any one may soon perfect themselves in it, as it is nothing more than a step forwards, and a hop, or rather a little slip, of the same foot, by an easy spring along the floor: this done to the time, first with the one foot and then with the other, alternately, beginning with the right, is the method of moving through the figures.

In setting, or footing, there is no other difference but that of moving the foot behind close to the other, instead of stepping forwards with it, and hopping as before, being careful to move yourself as little backwards with it as possible. When you have made yourself pretty perfect in these singly, you may

may then observe, that Country-dance tunes are chiefly divided into eight bars, or times of moving; a step and hop in one complete figure or part of the tune: for example, if you cast off two CU; to do it properly it will require eight movements, of a step and hop each; consequently take up one strain or part of the tune. And again, if you foot a-cross and turn, it must be done by footing four times behind, and turning upon four steps forwards, which makes up the eight: for the more ready performance of which, I would advise to pitch upon any Country-dance tune you know, and can sing or hum over, and with it practise about the room four footings and four steps, alternately, till you find that you can shift from one to the other readily, always being sure to begin with the right
 foot

foot and end with the left, and done with as much ease as possible, without springing too far from the floor : and this will be sufficient to direct any one who is intent upon learning.

The Use of the Arms explained.

THERE are, properly speaking, but three ways of making use of the arms, viz. Leading, Drawing, and Swinging. Leading is when two or more persons, having their faces turned one way, move forwards, and at the same time join the hands that are next to each other : for example, to lead down; the CU so doing must turn their faces towards the bottom of the dance, the man taking the woman's right hand in his left, and so moving forwards.

The

The same to be observed for any other figure.

There is also a method of leading called Arm-in-arm : and this may be done different ways ; but the proper method is hooking by the elbows, or middle of the arm, next each other : Though the modern way is, putting each their furthest off-arms behind their back, viz. the man's left and woman's right ; and crossing their nearest arms behind, the man taking the woman's right hand in his, and the woman taking the man's left hand in hers.

(Drawing) is when two persons are face to face, and joining both hands, the one moving backward and drawing the other forwards, in any figure

B

directed.

directed. Under the denomination of Drawing may also be taken that of three, four, or six-hand-round, as each person may be justly said to draw the other all round.

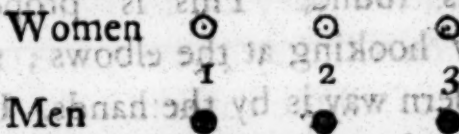
(Swinging) is when any two persons being face to face, and joining both right or both left hands, each moving forwards round. This is properly done by hooking at the elbows; tho' the modern way is by the hands. Under this denomination may be that of four-hands-across, as each person swings their opposite corner: and also turning, though with joining both hands, as each moves forwards round.

There is likewise a way of moving called Galloping, in which the hands are used, viz. with both hands joined,
both

both move side ways together, either to one side or the other.

Some things to be observed previous to the Figures.

THE first is, the Manner of Placing yourselves, which is thus:



as you will see in the plates, the dance always beginning at the top of the room; or it may be called the top of the room wherever the dance is begun, with this rule, that all the men must be ranged on one side, with each his partner opposite to him, and that end on which the man's left hand and woman's right are next, is the beginning

or top of the dance : and they being the first CU, have the full liberty to chuse what dance they think proper, which is called Leading down ; for when they have completed any number of figures contained in a dance, if properly directed, they will be sure of finding themselves in the second CU's place, or a CU nearer the bottom ; from whence they are to begin again, and so on till they come quite to the bottom of all the dancers.

In all dances that require but two Couple to perform them, the first CU must have completed the figures twice, before the second CU (who will then be at the top) can begin : and if three Couple, thrice. And you are then to be careful not to miss beginning ; which will keep the whole of the dancers moving or in action.

The

The next thing to be observed in the plates, is the marks for giving the hands, as they should never be made use of, but in the figures directed :

viz. Leading is marked thus $\begin{matrix} \odot \\ + \\ \bullet \end{matrix}$,

Drawing thus $\begin{matrix} \odot \\ + \\ \bullet \end{matrix}$, and Swinging

thus $\begin{matrix} \odot \\ + \\ \bullet \end{matrix}$; Hands-round the same as

Leading; Turning the same as Drawing (though your movement be the same as swinging); and Hands-across the same as Swinging: all which should be done gracefully.

If in the performance, or at the end of any figure, you are on your partner's side, you are then said to be Improper; if on your own, then Proper; and all complete dances must end Proper.

There are several things introduced in Country-dances which cannot be called Figures, such as Beckoning, Clapping of Hands, and Beating with the Feet, any number of times directed; Turning Single (which is only turning yourself round in the place where you stand): and formerly many others, not now made use of.

There are some other things to be observed, before we proceed to the Figures; which are, that almost all modern dances require at most but three Couple to perform them; and the first CU being the dancers, when they find themselves in the second CU's place, the third CU being on their right hand, is called the bottom CU; and the second CU being on their left hand, is called the top CU: so if I say, Four hands.

hands across at bottom, it is done with the third CU; and, Right and left at top, it is done with the second CU.

And where you see a little cross stroke on the tract lines, it denotes that the line contains two figures, the first of which requires the use of the hands, and that they are there separated, being sure not to turn yourselves round, but still keep moving forwards on your tract.

Of called the **4th** **B** **U** so it I say, Four

OF
FIGURES

WHICH
Cannot be conveniently described
by TRACTS.

To Right and Left.

THE most difficult figure to young beginners is that of Right and Left : to perform this, it requires two Couple, being placed properly, each opposite their partner; then let all be sure to pass on the right side of their partner, and give the right hand in passing, all moving forward round; the first man and second woman on a circle to the right, and the first woman and second man on a circle to the left, each

each missing their opposite corners, will next meet woman to woman and man to man, who are to pass on the left sides of each other, and give the left hand in passing, and being careful not to turn the contrary way from your circles, nor keep the hands joined too long, as it stops each party from moving on.

There are two ways of dancing Right and Left; to practise which, the Couples must change places; the first CU will then be the second, and the second CU will be the first; and then you are to proceed by the same direction.

This for practice may be continued as long as you please; tho' in the common rate of dancing, never above one whole round; in which time all give each

each hand twice, and arrive at their own proper places.

This may also be done by any even number of persons in a large ring: by this rule let every two stand face to face, and join their right hands; then all move on together, taking the left hand of the next they meet, and right of the next, and so on alternately, as long as you please.

To Hey.

THIS, in the common run of dancing, requires three persons to perform it. Suppose one man and two women; the man placing himself in the middle, must move first, beginning a whole figure, as described by the tract-line (see Fig. 5. Plate I.)

Then:

Then the two women, having their faces towards each other, both move forwards, passing on their right sides, each beginning a whole figure; yet all must be done on the same tract, and it will seem to each person as if the other two were standing still. In dancing this (like Right and Left) is feldom done above one complete figure, at which time every one returns to the place from whence they began: though some make a distinct dance of it, by footing in the middle by turns, and which they call Reeling. This may also be done by four, or any number, long ways, turning round when you come to the ends.

Heying is done either on your own sides, on improper sides, or at top and bottom; but the rules are the same, the dancers being the first movers.

To Lead through Single:

THIS seems a little absurd, as leading cannot be done without two persons; but so far it may be allowed to be proper, as it shortens a description into the name of a figure; and may be easily understood by looking at No. 2. in the plates; with this difference only, that while the man performs his part singly, the woman stands still, and while the woman performs, the man stands still.

To Lead to the Walls.

THIS may be done either by two or three Couple, and in different ways, viz. the men and women turning themselves different ways, each leads to the wall: they then face,

2

then,

then, turning again, lead to one another. And again: the men or women only turning, all lead to the same wall; then all turning lead back again to the middle, and end with turning to face partners.

The same rule may be observed in leading down and up, that is to say, towards the top and bottom.

When any of these are performed by three Couple, each of that Couple dancing down must be the middle person, and leading one in each hand.

To Foot Abreast.

THIS is generally done by three Couple, and either at sides or at top and bottom; but in the common course

course of figures, it mostly happens first at top and bottom, and is done thus: the man falls in between the bottom CU, taking their hands; and the woman, at the same time, falls in between the top CU, taking their hands; all six advance a little, then foot a little backwards; then (if followed by footing sides) the man casts up on his own side, and the woman casts off on her own side, each falling in proper, and foot as before. N. B. For cast off or up, refer to No. 1. in the plates.

To Foot across and Turn.

THIS is performed by two Couple, thus: the first man and second woman, at the same time, foot four times; then turn one another by both hands, moving forwards round to the right,

right, while the first woman and second man are standing still; then the first woman and second man perform the same while the first man and second woman are standing still.

To Shift Partners.

THIS is performed by three Couple, thus: the first man leads his partner through the second CU, and places her behind the third woman, quitting her, and with the other hand leads the third woman up into his partner's place; then the third man leads the first woman through the second CU, and places her behind his partner, and quitting her, with the other hand leads his partner down into her own place. — This may also be begun by the third man, first leading up.

To Foot Contrary Corners, and Turn.

THIS is performed by three Couple, thus: the dancers being in the middle, or second CU's place, each must advance to their right hand corner opposite, that is, the man to the third woman, and the woman to the second man at the same time, and foot and turn; then, keeping on the same or improper sides, foot and turn the other corners, that is, the man the second woman, and the woman the third man,

To Swing Corners.

THIS is performed by three Couple, thus: the dancers being in the second CU's place, the man advances to the third woman, and the woman to the second man at the same time,

time and swing them by the right hands, parting before you have completed a full round, or as soon as you face partners, whom you must swing in the middle by the left hand, rather more than a full round, or till the man faces the second woman and the woman the third man; whom you are again to swing by the right hands, till you again face partners; who are to swing again, by the left hands in the middle, so far round as to end proper.

*To Lead down two Couple; and Cast up,
second and third Couples following.*

THIS may be performed by as many Couple as please, thus: the first CU leads down through the middle; as soon as they have passed the second CU; they join hands and

C

lead.

lead close after the first CU; when both have passed the third CU, they also join hands, and follow the others; and so on for any number. And when the first comes to the bottom, they cast up, all the rest following into their proper places.

But three Couple being the common number in country-dances, by this means, the first CU leads down two, and cast up two Couple; the second CU leads down one, and casts up one CU; and the third CU only turns round single, as all the movements are made round the third CU. This may also be begun by the third CU leading up and casting off.

To Cast off two Couple and Lead up, second and third Couples following.

THIS seemingly is no more than the direct reverse of the foregoing figure; but, upon examination, you will find, that all the parties here make an equal degree of movement, each casting off and leading up two Couple, and is performed thus: all the three Couples turning at once their faces to the top of the room, and joining hands, the first CU immediately parts, and turning away, cast off two Couple; the second and third Couple, leading up, come by turns to the first CU's place, each parting and casting off in the same manner: and when the first comes to the third CU's place, they again join hands, and lead up to

(36.)

the top ; the second CU leads to the middle, and third CU comes to their own places.

To lead off Arm-in-arm.

THIS may be performed by two or three Couple, thus : all turn their faces to the top of the room, and joining arms, as before directed, move all forwards round on a circle to the left, till you return to your own places.

OF

the top; the second CU leads to the
middle, and third CU comes to the
own place.

To lead off from in-arms

THIS may be performed by two
or three Couples, thus all turn
then faces to the top of the room,
and coming arms as before directed
make all forwards round on a circle to
the left, till you return to your own
place.

Of Single Figures by Tract Lines.

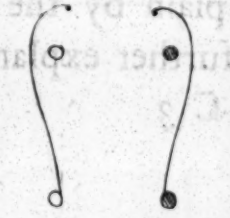

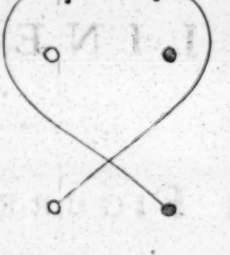
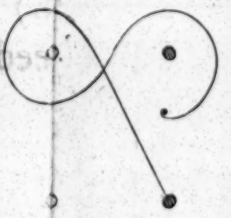
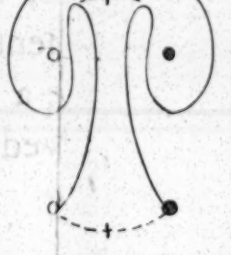

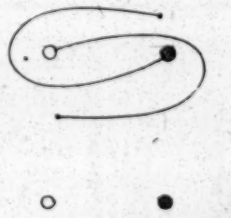
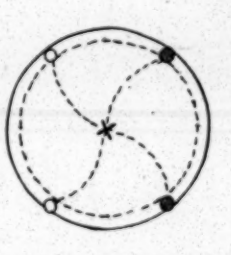
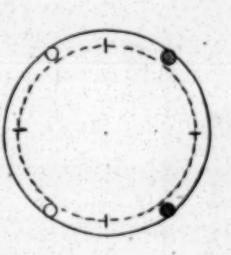
Cast off one Cu.		Lead down one Cu. and cast up.		Cross over one Cu.		Half Fig. at top
Whole Fig. at Bott.		Lead down and up again & cast off.		Bring Right Hands & cast off one Cu.		Hunt round the 2 ^d Cu.
Back to Back		Right-hands across		4 Hands round		3 Hands round
Foot across & Turn.	Foot abreast	Lead to the Walls.)	Shift Partners	Right & Left.	Foot Contrary Corn.	Hey.
Lead down 2 Cu. & cast up 2 & 3 follow		Cast off 2 Cu. & Lead up 2 & 3 follow.		Lead off Arm in Arm.		Lead thro' Single.

Fig. that cannot be Describ'd by Tracts without Confusion, Explain'd.

OF
FIGURES

DESCRIBED BY
TRACT LINES.

Of SINGLE FIGURES.

THOUGH the figures by tract lines, as laid down in the plates, are sufficient to instruct any person, I shall give a few directions, proper to be observed in the performance of them.

To Cast off one CU.

(Fig. 1.) Is so plain by the tract, that it needs no further explanation.

C 3

To

To cast up one CU is only moving from the end to the beginning of the tract.

To Lead down one CU and Cast up.

(Fig. 2.) Is very easily followed by the tract, observing the foregoing directions for giving and parting the hands. To lead up or cast off, is only beginning from the second CU's place, and moving the direct contrary way.

To Cross over one CU.

(Fig. 3.) The CU performing this, must move forwards, passing on the right sides, the man going round the second woman, and the woman going round the second man at the same

same time (which ends improper.)
To cross up one CU, is only beginning from the second CU's place, and moving up by the same directions.

To Half Figure.

(Fig. 4.) This is generally begun from the second CU's place, either through the top or bottom CU, and either begins proper and ends improper, or the contrary.

The modern dancers have altered this into changing sides; but the tract shews the proper and genteellest way.

To Whole Figure.

(Fig. 5.) This may either be done singly, or by both parties, moving

trary ways through the same CU (the man always observing to give the woman the preference of passing through first); and either, at top or bottom.

To Lead up and down again, and Cast off.

(Fig. 6.) Here you lead down one CU and parting one hand, immediately join the other, and lead up again; then parting, cast off one CU; observing not to lead down too far, as by that means you will be left behind in your time.

To Swing right hands, and cast off one CU.

(Fig. 7.) The tracts and direction for the arms is sufficient to explain this;

this; but be sure to part hands while your faces are towards, moving forwards in casting off on your own proper sides.

To Hunt.

(Fig. 8.) This is chiefly done round one CU, as in the plate, though it may be done in any figure that a dance directs when the woman hunts the man, as is shewn by the tract round the second CU; the man turns his back to his partner, and moving from her quite round the second CU, she moving after him round the second man only, this ending improper is generally followed by the man's hunting the woman by the same directions, which ends proper.

To Back to Back.

(Fig. 9.) This is no more than the man and woman both moving forwards, then a little sideways to the right, and again straight backwards; and may be done in any part of the dance.

To Right. hands across.

(Fig. 10.) This is done sometimes with the right, and sometimes with the left hands; but the tract shews each person taking right hands with their opposite corner, and moving a complete circle forwards round, and be sure end in your proper places.

To three or four Hands round.

(Fig. 11, and 12.) These are both performed the same way, by joining
both.

To Back-to-Back.

(Fig. 9.) This is no more than
man and woman both moving
wards then a little sideways to the
right and again straight backwards
and may be done in any part of the
dance.

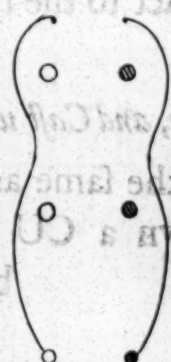
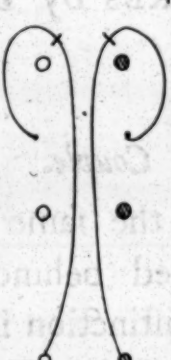
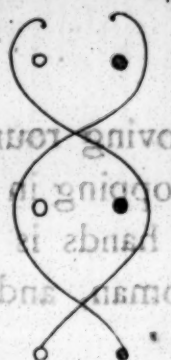







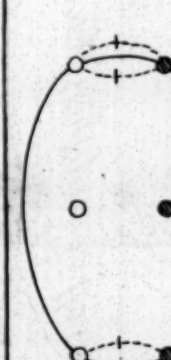
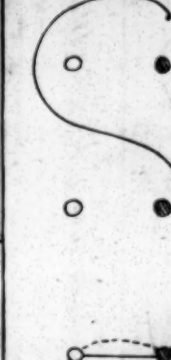
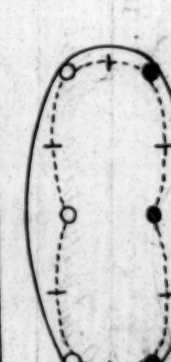


The Right Hand and

Fig. 10. This is done forward
with the right and sometimes
the left hands, but the trust
each person taking right hands
then opposite corner, and moving
complete circle forwards round
be sure and in your proper place.

Two-Three or Four Hands round

(Fig. 11 and 12.) These are both
performed the same way, by joining
both

Of Double Figures by Tract Lines.

<p>Cast off 2 Cu.</p>  <p>13</p> <p>Cast off one Cu: & cross over to the Bottom.</p>	<p>Lead down 2 Cu. & Cast up one.</p>  <p>14</p> <p>Whole Fig. down & up</p>	<p>Cross over 2 Cu.</p>  <p>15</p> <p>Bring Left hands, Man Cast off & Wo: Cast up</p>
<p>16</p> <p>Lead out at the Sides.</p> 	<p>17</p> <p>Lead out at the Wo: side from the top.</p> 	<p>18</p> <p>Lead out the Mans Side and half Fig. into your own Places</p> 
<p>19</p> <p>Cutt Corners</p> 	<p>20</p> <p>Draw off round the 2 Cu:</p> 	<p>21</p> <p>Draw round y 2. Ma. & 3 Wo:</p> 
<p>22</p> <p>See hands round.</p> 	<p>23</p> <p>Whole Fig. at top & Bottom.</p> 	<p>24</p> <p>Fig. at Bott. & then at Top.</p> 
<p>25</p> 	<p>26</p> 	<p>27</p> 

both hands, and all moving round on a circle to the right, stopping in your proper places; three hands is done first with the second woman, and then with the second man.

OF DOUBLE FIGURES by Tract Lines.

To Cast off two Couple.

(Fig. 13.) This is the same with one CU, only repeated behind the third CU; making a distinction in the middle by moving a little in. To cast up two Couple, is only moving up from the end of the tract to the top.

To Lead down two Couple, and Cast up one.

(Fig. 14.) This is the same as one CU, only leading down a CU lower before

before you cast up. To lead up two Couple (which is commonly called to the top) and cast off one, is only beginning at the third CU's place, and moving the contrary way.

To Cross over two Couple.

(Fig. 15.) The tract plainly shews this; but you are to take care to pass each time on your right hand sides. To cross up two Couple is beginning at the third CU's place, and moving up by the same direction.

To Cast off one CU and Cross over to the bottom.

(Fig. 16.) The tract also plainly shews this; and it ending improper, is generally followed by casting up one

CU,

CU, and crossing up to the top, which is only moving back again in the same tract, and ends proper.

To Whole figure down and up.

(Fig. 17.) This may be done two ways, viz. either begun on the inside, as by the figure in the plate, which serves for the long direction mentioned in the preface; or on the outside, which will serve for this direction, (viz.) to cast off one CU, and lead through the bottom and cast up, then lead through the top, to which is generally added cast off. The first part of this, containing three figures, and the time allowed for them but answerable to two, or the whole five but as four; the only method is to make the steps in your movements
pro-

proportionably long, according to the number of circles or turnings, in your figures, that you may end them with the time or part of the tune allowed for them: this must likewise be observed in any other figure, that has a number of circles. This may also be performed up and down, beginning at the third CU's place; though I do not remember to have seen it made use of.

To Swing Left hands, man cast off and woman cast up.

(Fig. 18.) You must take care not to swing much above half round, and part with your faces towards, casting the man off on his own side, and the woman up on her own side.

To Lead outsides from the middle.

(Fig. 19.) This, though two complete figures requiring one part of the tune played twice over, I have described by one tract, as they are generally put together; but be sure always, if from the middle, to lead out at the man's side first, by the man's right, and woman's left hands; and on coming again into the middle, lead out at the woman's side with the other hands, ending in the second CU's place proper.

This figure the modern dancers have turned into galloping out at the sides, first to the one wall, and then to the other: but it is neither the proper figure nor so genteel.

To Lead out at the woman's side from the top.

(Fig. 20.) This is plainly understood by the tract, and use of the arms.

To Lead out at the man's side and half figure to the top.

(Fig. 21) This is described by the first part of Fig. 19. but instead of meeting again in the middle, the man half figures behind the second man, and the woman half figures beginning through the middle, round the second woman into your own places.

To Cut Corners.

(Fig. 22.) This is very easy by the tract, and may be done either by
the

the man at bottom and woman at top,
or woman at bottom and man at top.
This requires long steps.

To Draw off round the second CU.

(Fig. 23.) This needs no further explanation, but that the first man and third woman must move backwards, and draw their partners quite round the second CU, into their proper places. This is often done half round, and back again.

This requires very short steps, eight is too few to get round with, and sixteen common steps would bring you too soon to your places.

*To Draw off behind the second man and
third woman.*

(Fig. 24.) In this only one CU moves, the man drawing the woman ;
D it

it may also be done the other way, by the woman drawing the man, or in any other figure the composer of a dance may please to direct.

To Six hands round.

(Fig. 25.) All six join both hands, and move round on a circle to the right; being sure to stop in your proper places.

To Whole Figure at top and bottom.

(Fig. 26.) This is plain by the tract, and may either be done by the man at bottom, and woman at top, as in the plate; or by the woman at bottom, and man at top, both moving at the same time.

To

To Half Figure at bottom and then at top.

(Fig. 27.) This is done by both parties, first through the bottom CU, and then through the top CU; but requires either very long steps, or very short ones, according as the composer of a dance allows you time.

IN the foregoing instructions, I have described all the figures I can remember to have seen made use of in country-dancing; but do not pretend to say, that there may not be more composed from them; by the same rule that a number of changes can be made upon a certain number of bells: as you may observe that even those I have treated of, are many of them made up double figures, by joining two single

D 2

ones,

ones, such as (Fig. 16.) being to cast off one CU as (Fig. 1.) and cross over one CU, as (Fig. 3.) and so of others.

But as a person of judgment in this art may, at some time, see a figure done which is not laid down, or may for their own fancy contrive one, I have left blank spaces at the bottom of the plates, where they may with ease draw out any new figure with a pen.

IN:

INSTRUCTIONS

FOR

Taking off any DANCE from the
Printed DIRECTIONS.

YOU are first to observe that at the end of each strain (or part of the tune) there is always a mark which signifies, that the figure before it must answer to so much of the tune, and ought to end exactly together; this done, you are to proceed to the figure between that and the next mark, and so on to the end.

These marks are put down in different ways, by different people; but the most intelligible way is this, at the

D 3 end

end of each strain I put a stroke (viz.) for the first strain one thus, —; for the second strain two, =; the third, ≡; and if four strains, ≡: and for the first time played, I put a dott over the lines, and for the second time two dotts one over and one under the lines, if two figures are mentioned in one direction, and requires one strain played twice over: for example to foot across and turn, I mark it thus, $\frac{\cdot}{\equiv}$; or lead outsides thus $\frac{\cdot}{\equiv}$

Some strains contain four bars or times' of moving, some eight, and some sixteen; and consequently, a four-bar strain can only answer to one single figure; an eight-bar strain, to two single, or one double figure; and a sixteen-bar strain, to two double figures; and are marked all the same: but

but for the more ready observation;
here follows a table of them.

TABLE of the MARKS.

FIRST STRAIN.

Of four, eight, or sixteen bars played
once, \div
Ditto played twice, \div

SECOND STRAIN.

Of four, eight, or sixteen bars played
once, \equiv
Ditto, played twice, \equiv


THIRD STRAIN.


Of Ditto, once, \equiv
Ditto, twice, \equiv

D 4

FOURTH

FOURTH STRAIN.

Of four, eight, or sixteen bars, played
once, 

Ditto twice, 

Two double figures mentioned together, to an eight-bar strain, played twice, for the

First strain, 

Second strain, 

When the tune is repeated, which is commonly the case to finish the dance, the same marks serve as well for the second time as the first.

The foregoing rules all strictly observed, each figure ending at the proper time, and concluding the whole dance in the second CU's place proper,

per, you may then be said to dance true.

Hence I shall proceed to give some examples, for the better understanding of what I have already shewn.

EXAMPLE I.

Of two Strains, one of four and one of eight Bars, each played twice.

DANIEL COOPER.

CAST off one CU ÷ and up
 again ÷ Foot across, and
 turn ≡ Foot across without turn-
 ing ≡ Cross over and half figure
 ≡ and right and left ≡

You see by the first two figures of this dance being single, and seperately
 6 marked,

marked, that the first strain is but of four bars played twice, the next figures are two double ones, continued in one direction, and consequently take up an eight-bar strain played twice (here the tunes ends, being but of two strains); the third figures, are two single ones in one direction, which again takes the first strain of four bars played twice; and the last two figures are double, but seperately marked, which makes up the second strain of eight bars played twice. This as well as all other dances requiring but two Couple to perform them, are called single dances.

EXAMPLE II.

Of two Strains of eight Bars, each played twice.

The CAMERONIAN'S RANT.

CAST off two CU \div , and up again \div Cross over two CU \equiv lead to the top and cast off \equiv Foot contrary corners, and turn \equiv and lead outsid \equiv

This dance you see, contains all double figures, and consequently each takes up the whole eight-bar strain, but the last being directed at twice, are marked as before explained.

This as well as all other dances, requiring three Couple to perform them, are called double dances.

EX-

EXAMPLE III.

*Of three Strains of eight Bars, each
played twice.*

The SCOTS BONNET.

FOUR hands across ÷ and back
again ÷ Foot across and turn
≡ Cross and half figure ≡ and right
and left ≡

Hands across at the beginning of a
dance, is always done first with the
right hands, and then with the left.

The marks of this dance you may
easily understand by looking in your
table.

In the above three examples, young
beginners, who do not understand
some

some of the figures, must refer to the plate or description's.

All the foregoing instructions being so plain and easy, a person with a common good memory, may with a few times perusing them with care, retain all of them from beginning to end; I shall therefore only further advise, a close application for a little time, by which, and my instructions, any person may soon become a proficient.

N. B. An eight-bar strain played once, is the same with a four-bar strain played twice; and a sixteen-bar strain played once, is the same as an eight-bar strain played twice.

A NEW

COUNTRY DANCE

FOR

A choice sett of proficients of two, four, six or eight couples, containing all the single figures.

NEW CHRISTMAS EVE.

FIRSTS cast off one CU, and up again ÷ seconds cast up one CU, and off again ÷ Foot across and turn

≡ Four hands across, and back

again ≡ firsts lead down one CU,

and cast up ÷ seconds lead up one CU and cast off ÷ firsts cross over, and

half figure ≡ and four hands round ≡ seconds cross over, and half figure

≡ and

\equiv and right and left \equiv all lead to
 the walls, and return \triangle firsts lead up,
 and seconds down, and return \div firsts
 whole figure through the seconds \div
 seconds the same through the firsts \div
 firsts lead down and up again, and cast
 off \equiv ; seconds do the same, \equiv firsts
 swinging right hands and cast off \div ;
 seconds do the same, \div firsts hunt
 round the seconds twice, \equiv ; seconds

hunt round the firsts twice \equiv ; first
 men lead through single, and all clap
 hands once \div First women do the
 same, and all clap hands twice, \div All
 foot and turn round single, and beat
 three times with the feet \equiv All back
 to back with your partners, and clap
 hands thrice \equiv All change corners,
 and beat thrice \equiv All foot and
 turn partners half round, and clap
 thrice \equiv

N. B.

N. B. This being different from the common way of country-dancing, you must observe that every two Couple (which I call firsts and seconds) perform the whole dance by themselves, and end all their figures in their proper places, except the two last which is designed to shift the first CU's into the second's place, and second CU's into the first; when you are to begin again all together, and may continue so doing as long as you please; though twice is intended to finish the dance.

N. B. The last six figures will serve for a dance in the common way.

New Christmas Eve.



New Twelfth Night.



A N O T H E R,

F O R

Three, six, nine, or twelve couple,
containing all the DOUBLE
FIGURES.

NEW TWELFTH NIGHT.

FIRSTS cast off two Couple \div and
up again \div thirds cast up one CU
and cross up to the top, and cast off
again and cross over to the bottom \div
seconds lead through the top and
cast off, and lead through the bottom
and cast up \div firsts cross over two
Couple \div and cross up again \div ; thirds
whole figure up and down again, be-
gin on the inside \div ; seconds cut
corners then foot and turn \div ; firsts
lead out at the woman's side \div then
lead out at the man's side, and half
E figure

figure into your own places ÷ third men shift partners, with the first men = Seconds swing left hands, the men cast off and women cast up, then foot and turn proper ÷ First men and third woman draw their partners round the second Couple = Seconds foot contrary corners and turn = And hey improper sides, then foot and turn ÷ All lead to the wall and return ÷ Firsts lead up and thirds lead down and return ÷ Seconds whole figure at top and bottom, then three hands round the same = All lead off arm in arm ÷ Firsts draw off round the second men and third women ÷ And half figure up, beginning on the inside ÷ Thirds cast up two Couple and lead down, seconds and firsts follow = Six hands round, then all foot and turn partners ÷ Seconds
 2 swing

swing contrary corners and middle by turns $\dot{=}$. And lead outsides $\dot{=}$ then half figure at bottom and then at top, and clap hands twice $\dot{=}$. Firsts lead down two Couple and cast up seconds and thirds follow $\dot{=}$. Second men cast off and women cast up and foot three abreast at top and bottom, then women off and men up, and foot abreast sides and beat four times with the feet $\dot{=}$. Thirds lead to the top and cast off one CU, then firsts half figure down on their own sides, and clap hands four times $\dot{=}$.

N. B. Here every three CU perform the whole dance by themselves, and by the two last figures all three change places, viz. seconds are now firsts, and thirds are seconds, and firsts are

E 2

thirds:

thirds : this may also be done as often as you please, but by doing it three times, each returns to their proper places, which is intended to finish the dance.

OLD O. M. A. N. D. R.

The Old O. M. A. N. D. R.

COUNTRY DANCE

FIRST, The first of the dance

is a simple one, and is done

in a simple way, and the

steps are the same as in the

other dances.

Secondly, Let no person

be out of the circle, or

leave the dance till

SOME

thirds

SOME
R U L E S

O F

GOOD MANNERS

To be Observed by

COUNTRY DANCERS.

FIRST, That the top CU having the call, none ought to dance it down in a different way; and the callers have the liberty of dancing down a second time.

Secondly, That no person, without some accident, or sufficient reason, shall sit down or leave the dance till it be quite finished.

Thirdly,

Thirdly, That none shall stand too close in conversation, except where they know they cannot obstruct the dancing.

Fourthly, That any person, for sufficient reasons, being obliged to leave the dance, shall, upon their return, be permitted to stand in their former place.

Fifthly, That none should offer to take place of another after the first dance is begun.

Sixthly, That no gentlemen should dance in their boots, or without their gloves, nor pull the ladies rudely about, which is often complained of.

F I N I S.



Thought I had come that far
clear in construction, and
then how that rank of
the

particular that any
the relations being
have the dance shall
reference to payment to
forming that

I think I can hope that
the part of matter
there is again

to say I had no guarantee
dance a poor boy, or
gloves, nor call the
about which is often

THE END